Certainly, too, landscape painting now came to the fore and reached heights of perfection never again attained in China. Probably no landscape painting equal to the Sung had ever appeared anywhere in the world, or was to appear, except possibly in a Japan inspired by it, and in recent times in Europe and America. Landscape was not the exclusive subject of the Sung painters. Flowers, birds, animals, and Buddhas and Bodhisattvas were portrayed. Even in painting, the love for the old, so powerful in philosophy and literature, asserted itself, and some of the artists spent much time in copying the masterpieces of the past. As in the aesthetic realm, poetry and sculpture reached their highest development in China under the Tang, so the Sung is remembered for the greatness of its landscapes. Calligraphy, in Chinese practice so closely allied to painting that it profoundly modified it, received much attention and the dynasty saw some of the most famous masters of the art.

The prominence of landscape appears to have been due in part to Ch'an Buddhism. At least the spirit in which it was done owed much to it. Ch'an looked below the surface of nature and saw through it to another and ideal world, subjective in character. This vision the painters sought to portray. Taoism reenforced the tendency, for, as we have seen, in some respects, notably in its attitude toward the visible universe, it was closely akin to the Ch'an. The period may, indeed, be called one of romanticism, if this does not push too closely the parallel between it and the movements in Europe which bear that title.

In painting, one color rather than several was the rule: under the Sung monochrome reached its highest point. Both the Northern and the Southern School, mentioned in the last

chapter, were represented.

Some of the outstanding painters are worthy of special mention, even in so abbreviated an account as this. Kuo Chung-shu, whose life spanned the latter part of the Five Dynasties and the earlier years of the Sung, held office, but was much of a wanderer and somewhat addicted to wine. He was noted for his pictures of buildings set among the hills. Kuo Hsi, born *ca.* 1020, and influenced by both Taoism and Buddhism, did much of his work on the walls of temples and palaces. He achieved fame as a painter of distances and of winter landscapes and as the writer of a treatise